

THE PIED PIPER OF HAMELIN.

Hamelin Town 's in Brunswick,
By famous Hanover city ;
The river Weser, deep and wide,
Washes its wall on the southern side ;
A pleasanter spot you never spied ;
But, when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin was a pity.

Rats!

They fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

At last the people in a body
To the Town Hall came flocking :
" 'Tis clear," cried they "our Mayor's a noddy ;
And as for our Corporation—shocking
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What's best to rid us of our vermin !
Rouse up, sirs ! Give your brains a racking
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing ! "
At this the Mayor and Corporation
Quaked with a mighty consternation.

An hour they sate in council,
At length the Mayor broke silence :
" For a guilder I'd my ermine gown sell ;
I wish I were a mile hence !
It's easy to bid one rack one's brain—
I'm sure my poor head aches again
I've scratched it so, and all in vain.
Oh for a trap, a trap, a trap ! "
Just as he said this, what should hap
At the chamber door but a gentle tap ?
" Bless us," cried the Mayor, " what's that,
Only a scraping of shoes on the mat ?
Anything like the sound of a rat
Makes my heart go pit-a-pat ! "
" Come in ! "—the Mayor cried, looking bigger ;
And in did come the strangest figure ;
His queer, long coat from heel to head
Was half of yellow and half of red ;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in—
There was no guessing his kith and kin !

He advanced to the council-table :
And, " Please your honours," said he, " I'm
able,

By means of a secret charm, to draw
All creatures living beneath the sun,
That creep, or swim, or fly, or run,
After me so as you never saw !
And I chiefly use my charm
On creatures that do people harm,
The mole, and toad, and newt, and viper :
And people call me the Pied Piper."
(And here they noticed round his neck
A scarf of red and yellow stripe,
To match with his coat of the self-same cheque ;
And at the scarf's end hung a pipe ;
And his fingers, they noticed, were ever
straying

As if impatient to be playing
Upon this pipe, as low it dangled
Over his vesture so old-fangled.)
" Yet," said he, " poor piper as I am,
In Tartary I freed the Cham,
Last June, from his huge swarms of gnats ;
I eased in Asia the Nizam
Of a monstrous brood of vampyre bats ;
And, as for what your brain bewilders,
If I can rid your town of rats
Will you give me a thousand guilders ? "
" One ? Fifty thousand ! " was the exclamation
Of the astonished Mayor and Corporation.

Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while ;
Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled
Like a candle flame where salt is sprinkled ;
And ere three shrill notes the pipe uttered,
You heard as if an army muttered ;
And the muttering grew to a grumbling ;
And the grumbling grew to a mighty rumbling ;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Cocking tails and pricking whiskers,
Fathers, mothers, uncles, cousins,
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives,
From street to street he piped, advancing,
And step by step they followed, dancing,
Until they came to the river Weser
Wherein all plunged and perished.

You should have heard the Hamelin people
 Ringing the bells till they rocked the steeple.
 "Go," cried the Mayor, "and get long poles!
 Poke out the nests and block up the holes!
 Consult with carpenters and builders,
 And leave in our town not even a trace
 Of the rats!"—when suddenly, up the face
 Of the Piper perked in the market-place,
 With a "First, if you please, my thousand
 guilders!"

A thousand guilders! The Mayor looked blue;
 So did the Corporation too.
 For Council dinners made rare havoc
 With Claret, Moselle, Vin-de-Grave, Hock;
 And half the money would replenish
 The cellar's biggest butt with Rhenish.
 "Beside," quoth the Mayor with a knowing
 wink,
 "Our business was done at the river's brink;
 We saw with our eyes the vermin sink,
 And what's dead can't come to life, I think,
 So, friend, we're not the folks to shrink
 From the duty of giving you something to drink,
 And a matter of money to put in your poke;
 But, as for the guilders, what we spoke
 Of them, as you very well know, was in joke.
 Beside, our losses have made us thrifty;
 A thousand guilders! Come, take fifty!"

The Piper's face fell, and he cried,
 "No trifling! I can't wait! beside,
 I've promised to visit by dinner-time
 Bagdat, and accept the prime
 Of the Head Cook's pottage, all he's rich in,
 For having left, in the Caliph's kitchen,
 Of a nest of scorpions no survivor—
 With him I proved no bargain-driver,
 With you, don't think I'll bate a stiver!
 And folks who put me in a passion
 May find me pipe after another fashion."
 "How?" cried the Mayor, "d'ye think I'll brook
 Being worse treated than a cook?
 Insulted by a lazy ribald
 With idle pipe and vesture piebald?
 You threaten us, fellow? Do your worst
 Blow your pipe there till you burst!"

Once more he stepped into the street;
 And to his lips again
 Laid his long pipe of smooth, straight cane;
 And ere he blew three notes (such sweet,
 Soft notes as yet musicians cunning
 Never gave the enraptured air),
 There was a rustling, that seemed like a bustling
 Of merry crowds justling, at pitching and
 hustling,
 Small feet were pattering, wooden shoes
 clattering,

Little hands clapping, and little tongues
 chattering,
 And, like fowls in a farmyard where barley is
 scattering,
 Out came the children running.
 All the little boys and girls,
 With rosy cheeks and flaxen curls,
 And sparkling eyes and teeth like pearls,
 Tripping and skipping, ran merrily after
 The wonderful music with shouting and
 laughter.

The Mayor was dumb, and the Council stood,
 As if they were changed into blocks of wood,
 Unable to move a step, or cry
 To the children merrily skipping by—
 But how the Mayor was on the rack,
 And the wretched Council's bosoms beat,
 As the Piper turned from the High Street
 To where the Weser rolled its waters
 Right in the way of their sons and daughters!
 However, he turned from South to West,
 And to Koppelberg Hill his steps addressed,
 And after him the children pressed;
 Great was the joy in every breast—
 "He never can cross that mighty top!
 He's forced to let the piping drop,
 And we shall see our children stop!"
 When lo! as they reached the mountain's side,
 A wondrous portal opened wide,
 As if a cavern was suddenly hollowed;
 And the Piper advanced and the children
 followed,
 And when they were all in to the very last,
 The door in the mountain-side shut fast.

Alas, alas for Hamelin!
 There came into many a burgher's pate
 A text which says, that Heaven's Gate
 Opens to the Rich at as easy rate
 As the needle's eye takes a camel in!
 The Mayor sent East, West, North and South,
 To offer the Piper by word of mouth,
 Wherever it was men's lot to find him,
 Silver and gold to his heart's content,
 If he'd only return the way he went,
 And bring the children behind him.
 But when they saw 'twas a lost endeavour,
 And Piper and dancers were gone for ever,
 The better in the memory to fix
 The place of the children's last retreat
 They called it, "Pied Piper Street"—
 And opposite the place of the cavern
 They wrote the story on a column,
 And on the great church window painted
 The same to make the world acquainted
 How their children were stolen away;
 And there it stands until this very day.

ROBERT BROWNING.

THE PIED PIPER OF HAMELIN.

Robert Browning.

C. Hubert H. Parry.

Vivace.
f

p

cresc.

A
f





Vivace ma non troppo presto.

Soprano.

CHORUS.

mf

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci-ty; The

Alto.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci-ty; The

Tenor.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci-ty; The

Bass.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci-ty; The

Vivace ma non troppo presto.

mf

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

Rats!

Rats!

Rats!

Rats!

They fought the dogs and killed the cats, And

mf cresc.
And ate thechees-es out of thevats, And

mf cresc.
And ate thechees-es out of thevats, And

cresc.
bit theba-bles in the cra-dles, And ate thechees-es,

cresc. *mf*

f **G** *cresc.*
Split o - pen thekegs of salt - ed sprats, Made

f *cresc.*
licked the soup from the cook's own la - dles, Split o - pen thekegs of salt - ed

f *cresc.*
licked the soup from the cook's own la - dles, Split o - pen thekegs of salt - ed

f *cresc.*
And licked the soup, Split o - pen thekegs of salt - ed sprats, Made

sempre cresc.

nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, By
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's
 nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, With

drown-ing their speaking with shrieking and squeak-ing In fif - ty different sharps and
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and
 shriek-ing and squeak-ing In fif - ty different sharps and

flats.

flats.

flats.

flats.

f *dim.* *p*

This section contains four staves of music. The first three staves are for vocal parts, each starting with the instruction "flats." The fourth staff is for piano accompaniment, featuring a melody with dynamic markings *f*, *dim.*, and *p*.

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

mf *cresc.*

This section contains four staves of music. The first three staves are for vocal parts, each with the lyrics "At last the peo-ple in a body To the Town Hall came". The fourth staff is for piano accompaniment, featuring a melody with dynamic markings *mf* and *cresc.*

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

And as for our Cor-por-a-tion— shocking To think we buygowns lined with

And as for our Cor-por-a-tion— shocking To think we buygowns lined with

And as for our Cor-por-a-tion— shocking To think we buygowns lined with

And as for our Cor-por-a-tion— shocking To think we buygowns lined with

cresc.

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

I *p* What's best to rid us of our ver-min! You

p What's best to rid us of our ver-min! You

p What's best to rid us of our ver-min! You

p What's best to rid us of our ver-min! You

I

hope, be-cause you're old and o - bese, To

hope, be - cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

find in the fur-ry ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

find in the ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

K *f*

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

ff

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

packing!"

packing!"

packing!"

packing!"

con fuoco

ff

At this the Mayor and Cor - po-ra-tion

At this the Mayor and Cor - po-ra-tion

At this the Mayor and Cor - po-ra-tion

At this the Mayor and Cor - po-ra-tion

f

Quaked with a mighty con-ster-na-tion.

Quaked with a mighty con-ster-na-tion.

Quaked with a mighty con-ster-na-tion.

Quaked with a mighty con-ster-na-tion.

sf *mf* *cresc.* *sf* *sf*

An hour they sat in coun - cil,

An hour they sat in coun - cil,

An hour they sat in coun - cil,

An hour they sat in coun - cil,

sf *p*

Chorus Bases.

At length the Mayor broke si-lence:

mf *f* *p*

Bass Solo.

"For a guld-er I'd my er-mine gown sell;

p

I wish I were a mile hence! It's

cresc.

ea-sy to bid one rack one's brain,—I'm sure my poor head aches a-gain, I've

cresc.

scratched it so, and all in vain, Oh— for a

dim.

cresc.

trap, a trap, a trap!"

Chorus Sopranos.

p

Just as he said this, what should hap At the cham-ber door but a gen-tle

Solo Bass.

N *ff* *mf*

"Bless us, what's that?

tap?

Chorus Tenors.

mf

cried the Mayor,

pp

A-ny-thing like the sound of a rat Makes my heart go pit-a-pat!"

pp

f "Come in!"

Chorus Sopranos. *mf*

the Mayor cried, looking bigger:

mf *f* *mf* *p*

Chorus Altos.

poco rit. *p* And in did come the strangest

p

CHORUS.

fi-gure!

p His

p His

p His

p His

rit. *a tempo*

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

p

P *cresc.*
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

mf *P* *cresc.*

dim. poco rit. a tempo

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim.

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim. poco rit. a tempo

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim.

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

poco rit. a tempo

p

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

p

Chorus Sopranos.

p *Q*

He advanced to the council-table:

Solo Tenor.

p

"Please your honours, I'm able, By means of a secret charm, to draw

Chorus Basses.

p *p*

And said he,

molto rit. *a tempo*

PR

All creatures liv-ing be-neath the sun, That creep, or swim, or fly, or run,

p

Af-ter me so as you ne-ver saw! And—

mf

I chief-ly use my charm On crea-tures that do peo-ple harm, The

mole, and toad, and newt, and viper; And people call me the Pied

Piper."

CHORUS.

rit. pp. a tempo sotto voce
(And here they noticed round his neck A

pp. sotto voce
(And here they noticed round his neck A

rit. pp. a tempo sotto voce
(And here they noticed round his neck A

pp. sotto voce
(And here they noticed round his neck A

rit. a tempo

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

p

p

And his fingers, they noticed, were e-ver straying

p

his fingers, they noticed, were e-ver straying

p

his fingers, they noticed, were e-ver straying

p

his fingers, they noticed, were e-ver straying

simile

As if im-pa-tient to be play-ing Up-on his pipe, which at the

As if im-pa-tient to be play-ing Up-on his pipe, which

As if im-pa-tient to be play-ing Up-on his

As if im-pa-tient to be play-ing Up-on his pipe, which at the

Solo Tenor.

S *p* "Yet, poor

scarf's end dang - led O-ver his vesture so old - fangled.)

at the scarf's end dangled O-ver his vesture so old - fangled.)

pipe, as low it dangled O-ver his vesture old-fangled.)

scarf's end dangled O-ver his vesture so old - fangled.) *p* said he,

S *p*

piper as I am, In Tar-tar-y I freed the Cham, Last June, from his huge swarms of gnats;

cresc.
I eased in A - sia the Ni - zam Of a mon-strous brood of vampyre

cresc.

bats; And as for what your brain bewilders,

p cresc.

cresc. *f*

cresc.
If I can rid your town of rats Will you give me

sf *cresc.* *f* *p*

pp *T*
a thou-sand guilders?"

ff

CHORUS.

"One? fif-ty thousand!" was the

"One? fif-ty thousand!" was the

"One? fif-ty thousand!" was the

"One? fif-ty thousand!" was the

"One? fif-ty thousand!" was the

exclamation Of the as-tonished Mayor and Cor-por-a-tion.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.



Allegretto.

V Chorus, Sopranos.

p dolce *rit.* *pp*

In - to the street the Pi - per went, Smiling first a lit - tle smile, As

p *rit.*

a tempo

if he knew what ma - gic slept In his qui - et pipe the while;—

a tempo

Chorus, Altos.

poco rit. *p* Then,—

poco rit. *p*

a tempo animando

— like a music-al a-dept, To blow the pipe his lips he wrinkled,

Chorus, Tenors.

And

a tempo animando

green and blue his sharp eyes twinkled,

Chorus, Basses.

p leggiero

Like a candle flame where salt is sprinkled,

CHORUS.

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

ar - - my muttered; And the muttering grew to a grumbling; And the
 ar - - my muttered; And the muttering grew to a grumbling; And the
 ar - - my muttered; And the muttering grew to a grumbling; And the
 ar - - my muttered; And the muttering grew to a grumbling; And the

f *p* *cresc.*
f *p* *cresc.*
f *p* *cresc.*
f *p* *cresc.*

mf *mf sempre cresc.*

grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came

f *f* *f* *f*

similo

tumbling. small rats, brawny rats,
 tumbling. Great rats, lean rats,
 tumbling. small rats, brawny rats,
 tumbling. Great rats, lean rats,

f *mf* *f* *mf* *f* *mf* *stacc.*

cresc.
 black rats, tawny rats, gay young friskers,
cresc.
 Brown rats, grey rats, Grave old plodders,
cresc.
 black rats, tawny rats, gay young friskers,
cresc.
 Brown rats, grey rats, Grave old plodders,

cresc.

cresc.
Cock-ing tails and pricking whiskers, mothers, cousins,

cresc.
Cock-ing tails and pricking whiskers, Fathers, uncles,

cresc.
Cock-ing tails and pricking whiskers, mothers, cousins,

cresc.
Cock-ing tails and pricking whiskers, Fathers, uncles,

cresc. molto
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

cresc. molto
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

cresc. molto
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

cresc. molto
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

ff

wives _____ Followed the Pi - per for their lives. _____

ff

wives _____ Followed the Pi - per for their lives. _____

ff

wives _____ Followed the Pi - per for their lives. _____

ff

wives _____ Followed the Pi - per for their lives. _____

mf

From street to street he piped, ad -

mf

From street to

mf

From street to street he piped, ad -

- vanc - ing, *cresc.* And step for step they fol-lowed,
 street he piped, ad - vanc - ing, And step for
 - vanc - ing, *cresc.* And step for step they fol-lowed,
mf cresc. From street to street he piped, ad - vanc-ing

danc-ing, Un - til they came to the ri-ver
cresc. sempre step they fol-lowed, danc-ing, Un - til they came to the ri-ver
 danc-ing, Un - til they came to the ri-ver
cresc. sempre And step for step they fol-lowed danc-ing, Till they came to the ri-ver

ff

We-ser Where-in all plunged and

ff

We-ser Where-in all plunged and

ff

We-ser Where-in all plunged and

ff

We-ser Where-in all plunged and

ff

ff

sf

Vivace.

perished!

perished!

perished!

perished!

meno mosso.

p

Vivace.

p cresc.

cresc.

Vivace. *f*

You should have

You should have

You should have

You should have

Vivace. *ff* *simile*

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

ring-ing, ring-ing, ring-ing ring-ing, ring - - ing the bells till they

ring - - ing, ring - - ing, ring-ing the bells till they rocked

cresc. sempre

the steeple.

the steeple.

rocked the steeple.

the steeple.

dim.

f Solo, Bass.

"Go, and get long poles! Poke out the

Chorus Bases.

cried the Mayor,

mf *poco cresc.* *simile*

nests and block up the holes! Con - sult with car-pen-ers and

mf *cresc.*

build - ers, And leave in our town not e - ven a trace Of the

AA

rates!"

Chorus, Altos.

when sud-den-ly, up the face Of the Pl-per perked in the

AA *p*

Solo, Tenor. *tranquillo* *poco rit.*

"First, if you please, my mas-ters my thou-sand

mar-ket-place, With a,

p *p* *poco rit.*

a tempo **BB**

guld-ers!"

Solo, Bass. *a tempo* **BB**

A thou-sand guld-ers!

p *a tempo* *f*

CHORUS. *mf*

The Mayor looked blue; So did the Cor-por-a-tion too.---

mf

The May-or looked blue; So did the Cor-por-a-tion

mf

The Mayor looked blue; So did the Cor-por-a-tion too.---

mf

The May-or looked blue; So did the Cor-por-a-tion

p

For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle
too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle

For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle
too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle

Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their

Solo, Bass. CC *f* *be.*

"Be - side,"

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish. *p* quoth the

CC *dolce*

Chorus, Bass. *p*

"Our busi - ness was done at the

Mayor with a know - ing wink,

ri - ver's brink; We saw with our eyes the ver - min sink, And

f what's dead *P* can't come to life, I think.

P So, friend,— we're not the folks to

shrink From the du-ty of giv-ing you some-thing to drink, And a mat-ter of

mo-ney to put in your poke; But, as for the guilders, what we spoke Of

them, as you ve-ry well know, was in joke. Be-side, our los-ses have made us

p

thrift-y; A thousand guilders! Come, take

mf *f*

DD *fif-ty!"*

CHORUS.

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

DD *f* *sf*

"No trif-ling! I can't wait, be-side! I've prom-ised to

vi-sit by din-ner-time Bag-dat, and ac-cept the prime Of the Head Cook's

pot-tage, all he's rich in, For hav-ing left, in the Ca-liph's

kit-chen, Of a nest of scor-plons no sur-vi-vor—

With him I proved no bar-gain-dri-ver, With you,—

— don't think I'll bate a sti-ver! And folks who

put me in a pas-sion May find me pipe af-ter an-o-ther

fash-ion." "How? d'ye think I'll

Solo, Bass.

Chorus, Bases.

cried the Mayor,

brook Be-ing worse treat-ed than a Cook? In -

brook Be-ing worse treat-ed than a Cook? In -

cresc. molto *cresc. sempre*

- sult - ed by a la - - zy ri-bald With i - die

mf *cresc.*

pipe and ves - ture ple-bald? You

ff

threaten us, fel - low? Do your worst, Blow your pipe there

ff *CG*

till you burst."

ff *f* *pp*

tranquillo e dolce

CHORUS.

Once more he stept in - to the street; And to his lips a - gain

Once more he stept in - to the street; And to his lips a - gain

Once more he stept in - to the street; And to his lips a - gain

Once more he stept in - to the street; And to his lips a - gain

dim.

Laid his long pipe of smooth straight cane; _____

dim.

Laid his long pipe of smooth straight cane; _____

dim.

Laid his long pipe of smooth straight cane; _____ And ere he blew three

dim.

Laid his long pipe of smooth straight cane; _____ And

pp

p

And ere he blew three notes _____ (such sweet _____ Soft notes _____

And ere he blew three notes _____ (such sweet Soft

notes (such sweet Soft notes as yet mu - si - cian's cun - ning

ere he blew three notes (such sweet Soft notes as

— as yet mu - sician's cun-ning Ne-ver gave the en - rap - - tured

notes, such sweet soft notes, — such sweet soft

Ne-ver gave — the en - - rap - - tured

yet mu-sician's cun - ning Ne-ver gave — the en-rap-tured

JJ *pp*
air,) There was a rustling that seemed like a

pp
notes,) There was a rustling that seemed like a

pp
air,) There was a rust - ling that seemed like a

pp
air,) There was a rustling that

JJ *pp*

bust-ling Of mer-ry crowds just-ling, at pitching, at

bust-ling Of mer-ry crowds just-ling, at pitching, pitching and

bust-ling Of mer-ry crowds just-ling, at pitching

seemed like a bust - ling Of mer-ry crowds just - ling, at

p leggiero
pitch-ing and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,

p leggiero
hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,

p leggiero
and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,

p leggiero
pitch-ing and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,

p

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

cresc. *KK* *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

cresc. *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

cresc. *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

cresc. *f*

fowls in a farmyard when bar-ley is scat - ter-ing, Out—

cresc. *KK*

— came the children running.

— came the children running.

— came the children running.

— came the children running.

mf *p*
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

simile

LL

sparkling eyes _____ and teeth like pearls,

sparkling eyes _____ and teeth like pearls,

sparkling eyes and teeth like pearls,

sparkling eyes and teeth like pearls,

LL

p

cresc.

p

Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping, ran

cresc.

p

Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

cresc.

p

Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping,

cresc.

p

Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

cresc.

cresc.

mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-
 skipping, tripping, skipping, mer-ri-ly af-ter The won-der-ful
 mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-sic, the
 skipping, tripping, mer-ri-ly af-ter The won-der-ful

- sic with shout-ing, shout-ing and laughter. **MM**
 mu-sic with shout-ing and laughter. *f* *cresc.*
 won-der-ful mu-sic with shout-ing and laughter. *f*
 mu-sic with shout-ing, shout-ing and laughter. *f*

mu-sic with shout-ing, shout-ing and laughter. *cresc.*

CHORUS.

The Mayor was dumb,

The Mayor was dumb,

The Mayor was dumb, and the Council

The Mayor was dumb, and the Council

p *cresc.*

p *cresc.*

p

and the Council stood As if _____ they were changed into blocks of

and the Council stood As if _____ they were changed into blocks of

stood As if they were changed in - to blocks of

stood As if they were changed in - to blocks of

wood, Un - a - ble to move a step, or cry To the

wood, Un - a - ble to move a step, or cry To the

wood, Un - a - ble to move a step, or cry To the

wood, Un - a - ble to move a step, or cry To the

cresc.

children mer-ri-ly skip-ping by_ But how the Mayor was

children mer-ri-ly skip-ping by_ But how the Mayor was

children mer-ri-ly skip-ping by_ But how the Mayor was

children mer-ri-ly skip-ping by_ But how the Mayor was

poco cresc.

00

on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

High Street To where the We-ser rolled its wa-ters Right in the way

High Street To where the We-ser rolled its wa-ters Right in the way

High Street To where the We-ser rolled its wa-ters Right in the way

High Street To where the We-ser rolled its wa-ters Right in the way

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

p cresc.

cresc. molto

simile

CHORUS.

PP *f* How-e-ver he turned from South to West, And to Koppelberg Hill his

How-e-ver he turned from South to West, And to

f How-e-ver he turned from South to West,

PP How-e-ver he turned from South to West,

ff

cresc.
 steps ad-dressed, — And af-ter him the
 Koppelberg Hill his steps addressed, And af-ter him the children pressed;—
 And to Koppelberg Hill his steps ad-dressed, And
 And af-ter him the

cresc. chil-dren pressed; — Great
 Great
cresc. af-ter him the chil-dren pressed; — Great
cresc. chil-dren pressed; — Great
cresc. molto Great

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

sf *ff*

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

ff

SS

see our children stop!"

see our children stop!"

see our children stop!"

see our children stop!"

SS

p

When lo! as they reached the mountain's side,

p

When lo! as they reached the mountain's side,

p

When lo! as they reached the

p

When lo! as they reached the

ff

p

p cresc. molto *mf*

A wondrous por-tal o-pened wide, As if a

p cresc. molto *mf*

A wondrous por-tal o-pened wide, As if a

mountain's side, A wondrous por-tal o-pened wide, As if a

mountain's side, A wondrous por-tal o-pened wide, As if a

p cresc.

p

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

p

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

p

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

p

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

p

dim. **TT**

children followed, And when they were all in

dim.

children followed, And when they were all in

dim.

children followed, And when they were all in

dim.

children followed, And when they were all in

dim. **TT**

p

to the ve-ry last, —

p

to the ve-ry last, —

p

to the ve-ry last, —

p

to the ve-ry last, —

pp

The door in the mountain-side shut
 The door in the mountain-side shut
 The door in the mountain-side shut

p
p
p

dim.
ff

A - las, a - las — for
 A - las for
 A - las, a - las for
 A - las for

fast.
fast.
fast.
fast.

pp
pp
pp
pp

p
dim.

WW *p*

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

WW *f* *p*

cresc. *p*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *p*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *p*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *p*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc.

XX

needle's eye takes a camel in! The

needle's eye takes a camel in! The

needle's eye takes a camel in! The

needle's eye takes a camel in! The

XX

p *mf* *p*

mf *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

mf *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

mf *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

mf *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

p *p*

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

sempre dim.

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

pp

L'istesso tempo. Tranquillo

children be-hind him. But

children be-hind him. But

children be-hind him. But

children be-hind him. But

L'istesso tempo. Tranquillo

when they saw 'twas a lost en - deav - our, And Pl - per and

when they saw 'twas a lost — en - deav - our, And Pl - per and

when they saw 'twas a lost — en - deav - our, And Pl - per and —

when they saw 'twas a lost en - deav - our, And Pl - per and

poco cresc.

dan - cers were gone for ev - er, The better in the mem-o - ry to

poco cresc.

dan - cers were gone — for ev - er, The better in the mem-o - ry to

poco cresc.

dan - cers were gone — for ev - er, The better in the mem-o - ry to

poco cresc.

dan - cers were gone for ev - er, The bet - ter in the mem-o - ry to

poco cresc.

fix _____ The place of the children's last re - treat, _____

fix _____ The place of the children's last re - treat, _____

fix _____ The place of the child - ren's last re - treat, _____

fix _____ The place of the children's last re - treat, _____

mf *p* *Poco animando*

— They called it Pled Piper's street.

— They called it Pled Piper's street.

— They called it Pled Piper's street.

— They called it Pled Piper's street.

Poco animando

P

And op - - po-site — the place of the cav-ern

P

And opposite the place of the cav-ern

P

And op - - posite the place of the cav-ern

P

And op - - posite — the place of the cav-ern

f *cresc.* YY

They wrote the sto - ry on a column,

f *cresc.*

They wrote the sto - ry on a column,

f *cresc.*

They wrote the sto - ry on a column,

f *cresc.*

They wrote the sto - ry on a column, YY

cresc. molto *f*

cresc.

Moderato, semplice *mf*

And on the great church win - - dow

mf *semplice*

And on the great church win - - dow

mf *semplice*

And on the great church win - - dow

mf *semplice* *2.*

And on the great church win - - dow

Moderato, pp *mf*

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

dim. children were stolen a - way; And there it stands

dim. children were stolen a - way; And there it stands

dim. children were stolen a - way; And there it stands

dim. children were stolen a - way; And there it stands

dim. *p.* *pp* *ff*

meno mosso. *rit.* **ZZ**

un - til this ve - ry day.

meno mosso. *rit.*

un - til this ve - ry day.

meno mosso. **ZZ**

mf *p* *rit.* *mf a tempo*

molto cresc. **ff**

ff **vallo**

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Set List	Part List	Chor. List		Set List	Part List	Chor. List
FRANZ ABT.				J. S. BACH (continued).			
MINSTER BELLS (Female voices) (Sol-Fa, 0/6)	1/6	—	—	SLEEPERS WAKE (Sol-Fa, 0/6)	1/0	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/6)	1/6	—	—	STRIKE THOU THE HOUR SO LONG	1/0	—	—
SUMMER (ditto) (Sol-Fa, 0/6)	1/6	—	—	EXPECTED (In the Press)	1/0	—	—
THE FAYS' FROLIC (ditto) (Sol-Fa, 0/6)	1/6	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/6)	1/6	—	—	THE LORD IS MY SHEPHERD (In the Press)	1/0	—	—
THE SILVER CLOUD (ditto) (Sol-Fa, 0/6)	1/6	—	—	THE PASSION (S. JOHN) ...	2/0	2/6	4/0
THE WATER FAIRIES (ditto) (Sol-Fa, 0/6)	1/6	—	—	THE PASSION (S. MATTHEW) ...	2/6	3/0	—
THE WISHING STONE (ditto) (Sol-Fa, 0/6)	1/6	—	—	Ditto (Abridged as used at St. Paul's)	1/6	3/0	—
J. H. ADAMS.				(Ditto. CHORUSES ONLY AND WORDS OF SOLO, Sol-Fa, 1/0)			
A DAY IN SUMMER (Female Voices) (Sol-Fa, 0/6)	1/6	—	—	THE SAGES OF SHEBA (In the Press)	1/0	—	—
KING CONOR ...	2/0	2/6	4/0	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—
THOMAS ADAMS.				THOU GUIDE OF ISRAEL	1/0	—	—
THE CROSS OF CHRIST (Sol-Fa, 0/6)	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
THE HOLY CHILD (Sol-Fa, 0/6)	1/0	—	—	A. S. BAKER.			
THE RAINBOW OF PEACE ...	1/0	—	—	COMMUNION SERVICE, IN E ...	1/6	—	—
B. AGUTTER.				GRANVILLE BANTOCK.			
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices)	2/6	—	—	THE FIRE-WORSHIPPERS ...	2/6	—	—
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	J. BARNBY.			
THOMAS ANDERTON.				REBEKAH (Sol-Fa, 0/6)	1/0	1/6	2/6
THE NORMAN BARON ...	1/0	1/6	—	THE LORD IS KING (97th Psalm) (Sol-Fa, 1/0)	1/6	2/0	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4)	1/0	—	—	KING ALL GLORIOUS (Sol-Fa, 0/1½)	0/6	—	—
YULE TIDE ...	1/6	2/0	3/0	LEONARD BARNES.			
J. H. ANGER.				THE BRIDAL DAY ...	2/6	—	4/6
A SONG OF THANKSGIVING ...	1/0	—	—	J. F. BARNETT.			
W. I. ARGENT.				PARADISE AND THE PERI ...	4/0	—	6/0
MASS, IN B FLAT (St. Benedict)	2/6	—	—	THE ANCIENT MARINER (Sol-Fa, 2/0)	3/6	4/0	5/0
P. ARMES.				THE RAISING OF LAZARUS ...	6/6	—	9/0
HEZEKIAH ...	2/6	—	—	THE WISHING BELL (Female voices) (Sol-Fa, 1/0)	2/6	—	—
ST. BARNABAS ...	2/0	—	—	MARMADUKE BARTON.			
ST. JOHN THE EVANGELIST ...	2/6	—	—	MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—
A. D. ARNOTT.				BEETHOVEN.			
THE BALLAD OF CARMILHAN (Sol-Fa, 1/0)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/6	—	—
YOUNG LOCHINVAR (Sol-Fa, 0/6)	1/6	—	—	CHORAL FANTASIA (Sol-Fa, 0/3)	1/0	—	—
E. ASPA.				CHORAL SYMPHONY ...	2/6	—	—
ENDYMION (with Recitation)	2/6	—	—	Ditto VOCAL PORTION (Sol-Fa, 0/6)	1/6	—	—
THE GIPSIES' ...	1/0	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
ASTORGA.				ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
STABAT MATER ...	1/0	1/6	—	MASS, IN C ...	1/0	1/6	2/6
IVOR ATKINS.				MASS, IN D ...	2/0	2/6	4/0
HYMN OF FAITH ...	1/6	—	—	MEET, AS THOU LIVEDST	0/2	—	—
J. C. BACH.				MOUNT OF OLIVES (CHORUSES, Sol-Fa, 0/6)	1/0	1/6	2/6
I WRESTLE AND PRAY (Motet) (Sol-Fa, 0/3)	0/4	—	—	Ditto CHORUSES ONLY ...	0/6	1/0	—
J. S. BACH.				RUINS OF ATHENS (Sol-Fa, 0/6)	1/6	—	—
A STRONGHOLD SURE (Sol-Fa, Choruses only, 0/6)	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0
BE NOT AFRAID (Motet) (Sol-Fa, 0/4)	0/6	—	—	A. H. BEHREND.			
BIDE WITH US ...	1/0	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	WILFRED BENDALL.			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	A LEGEND OF BREGENZ (Female voices)	1/6	—	—
Ditto (PARTS 1 & 2) ...	1/0	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
Ditto (PARTS 3 & 4) ...	1/0	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—
Ditto (PARTS 5 & 6) ...	1/0	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
COME, JESU, COME (Motet) ...	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—
COME, REDEEMER OF OUR RACE ...	1/0	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	KAREL BENDL.			
(In the Press)	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
GOD GORTH UP WITH SHOUTING ...	1/0	—	—	SIR JULIUS BENEDICT.			
GOD SO LOVED THE WORLD ...	1/0	—	—	PASSION MUSIC (from ST. PETER) ...	1/6	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6)	1/0	—	—	ST. PETER ...	2/0	2/6	4/0
HOW BRIGHTLY SHINES ...	1/0	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/0)	2/6	3/0	4/0
JESU, PRICELESS TREASURE (Sol-Fa, 0/6)	1/0	—	—	GEORGE J. BENNETT.			
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	EASTER HYMN ...	1/0	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	SIR W. STERNDAL BENNETT.			
MAGNIFICAT, IN D ...	1/0	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
MASS, IN B MINOR (Choruses only, Sol-Fa, 2/0)	2/6	3/0	4/0	THE MAY QUEEN (Sol-Fa, 0/6)	1/0	1/6	2/6
MISSA BREVIS, IN A ...	1/6	—	—	Ditto CHORUSES ONLY ...	0/6	1/2	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0)	4/0	—	6/0
NOW SHALL THE GRACE (Double Chorus)	0/6	—	—				
(Ditto, Sol-Fa, 0/6)	—	—	—				
O LIGHT EVERLASTING (Sol-Fa, 0/6)	1/0	—	—				
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—				
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—				
SING YE TO THE LORD (Motet)	1/0	—	—				

Most of these Cantatas, &c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

	2/6	1/6	1/6		2/6	1/6	1/6
HECTOR BERLIOZ.				A. VON AHN CARSE.			
FAUST ... (Ditto Choruses and Words of Solos only, Sol-FA, 1/0) ...	2/6	—	—	THE LAY OF THE BROWN ROSARY ...	2/6	—	—
THE CHILDHOOD OF CHRIST ... (Ditto Choruses and Words of Solos only, Sol-FA, 0/8) ...	2/0	—	—	GEORGE CARTER.			
G. R. BETJEMANN.				SINFONIA CANTATA (126th Psalm) ...	2/0	—	2/6
THE SONG OF THE WESTERN MEN ...	1/0	—	—	WILLIAM CARTER.			
W. R. BEXFIELD.				PLACIDA (Choruses only, 1/0) ...	2/0	2/6	4/0
ISRAEL RESTORED ...	4/0	—	—	CHERUBINI.			
HUGH BLAIR.				FOURTH MASS, IN C ...	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (Advent) ...	1/6	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) ...	1/0	1/6	2/6
HARVEST-TIDE ...	1/0	—	—	SECOND MASS, IN D MINOR ...	2/0	2/6	2/6
THE SONG OF DEBORAH AND BARAK ...	2/6	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
TRAFALGAR (Sol-FA, 0/8) ...	1/6	—	—	E. T. CHIPP.			
JOSIAH BOOTH.				JOB ...	4/6	—	—
THE DAY OF REST (Female voices) (Sol-FA, 0/8) ...	1/6	—	—	NAOMI ...	2/0	—	—
KATE BOUNDY.				HAMILTON CLARKE.			
THE RIVAL FLOWERS (Operetta) (Sol-FA, 0/8) ...	1/6	—	—	DRUMS AND VOICES (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
E. M. BOYCE.				HORNPIPE HARRY (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
THE LAY OF THE BROWN ROSARY ...	1/6	—	—	PEPIN THE PIPPIN (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	THE DAISY CHAIN (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	THE MISSING DUKE (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—	FREDERIC CLIFFE.			
J. BRADFORD.				THE NORTH-EAST WIND (Sol-FA, 0/8) ...	2/0	—	—
HARVEST CANTATA ...	1/6	—	—	GERARD F. COBB.			
W. F. BRADSHAW.				A SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
GASPAR BECERRA ...	1/6	—	—	MY SOUL TRULY WAITETH ...	1/0	—	—
J. BRAHMS.				R. G. COLE.			
A SONG OF DESTINY ...	1/0	—	—	THE PASSING OF SUMMER ...	2/1	—	—
C. BRAUN.				S. COLERIDGE-TAYLOR.			
QUEEN MAB AND THE KOBOLDS (Operetta) ...	2/6	—	—	SCENES FROM THE SONG OF HIAWATHA ...	2/6	4/0	6/0
(Sol-FA, 0/8) ...	2/6	—	—	(Ditto, Sol-FA, 2/0) ...	—	—	—
SIGURD ...	5/0	—	—	HIAWATHA'S WEDDING-FEAST (Sol-FA, 1/0) ...	1/6	—	—
THE COUNTRY MOUSE AND THE TOWN ...	1/0	—	—	HIAWATHA'S HOCHZEIT ... 3 marks	—	—	—
MOUSE (Operetta) (Sol-FA, 0/4) ...	1/0	—	—	THE DEATH OF MINNEHAHA (Sol-FA, 1/0) ...	1/6	—	—
THE SNOW QUEEN (Operetta) (Sol-FA, 0/8) ...	1/0	—	—	HIAWATHA'S DEPARTURE (Sol-FA, 1/0) ...	2/0	—	—
A. HERBERT BREWER.				THE BLIND GIRL OF CASTÉL-CUILLE ...	2/6	2/0	—
A SONG OF EDEN ...	1/0	—	—	(Ditto, Sol-FA, 1/0) ...	—	—	—
EMMAUS (Sol-FA, 0/8) ...	1/6	2/0	—	MEG BLANE (Sol-FA, 0/8) ...	2/6	—	—
NINETY-EIGHTH PSALM ...	1/6	—	—	THE ATONEMENT ...	2/6	4/0	6/0
O PRAISE THE LORD ...	1/0	—	—	FREDERICK CORDER.			
THE HOLY INNOCENTS ...	2/0	—	—	THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—
J. C. BRIDGE.				SIR MICHAEL COSTA.			
DANIEL ...	2/6	—	—	THE DREAM ...	1/0	—	—
RESURGAM ...	1/6	—	—	H. COWARD.			
RUDEL ...	4/0	—	—	GARETH AND LINET (Sol-FA, Choruses only, 1/0) ...	2/6	—	—
J. F. BRIDGE.				THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	2/0	—
BOADICEA ...	2/6	—	—	F. H. COWEN.			
CALLIRHOE (Sol-FA, 1/6) ...	2/6	2/0	4/0	ADAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0) ...	2/0	—	—
FORGING THE ANCHOR (Sol-FA, 1/0) ...	1/6	—	—	A SONG OF THANKSGIVING ...	1/6	—	—
HYMN TO THE CREATOR ...	1/0	—	—	CHRISTMAS SCENES (Female voices) (Sol-FA, 0/8) ...	2/0	—	—
MOUNT MORIAH ...	2/0	—	—	CORONATION ODE ...	1/6	—	—
NINEVEH ...	2/6	2/0	4/0	JOHN GILPIN (Sol-FA, 1/0) ...	2/0	—	—
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	ODE TO THE PASSIONS (Sol-FA, 1/0) ...	2/0	—	—
THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0
(Ditto, Sol-FA, 0/8) ...	—	—	—	ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	2/0	4/0
THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	2/0	4/0
THE FLAG OF ENGLAND (Sol-FA, 0/8) ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/8) ...	2/0	—	—
THE FLAG AND THE OX (Operetta) (Sol-FA, 0/8) ...	1/0	—	—	THE ROSE OF LIFE (Female voices) (Sol-FA, 0/8) ...	2/0	—	—
THE INCHCAPE ROCK ...	1/0	—	—	THE WATER LILY ...	2/6	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.) ...	1/0	—	—	VILLAGE SCENES (Female voices) (Sol-FA, 0/8) ...	1/6	—	—
(Ditto, Sol-FA, 0/4) ...	—	—	—	J. MAUDE CRAMENT.			
THE LORD'S PRAYER (Sol-FA, 0/8) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (Sol-FA, 0/8) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
DUDLEY BUCK.				W. CRESER.			
THE LIGHT OF ASIA ...	2/0	2/6	5/0	EUDORA (A dramatic Idyll) ...	2/6	—	—
EDWARD BUNNETT.				W. CROTCH.			
OUT OF THE DEEP (150th Psalm) ...	1/0	—	—	PALESTINE ...	2/0	2/6	5/0
T. A. BURTON.				W. H. CUMMINGS.			
CAPTAIN REECE (Boys' voices) (Sol-FA, 0/8) ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—
THE TRAGEDY OF COCK ROBIN (Short Action Piece) (Sol-FA, 0/8) ...	0/8	—	—	W. G. CUSINS.			
THE YARN OF THE NANCY BELL (Cantata or School Song) (Boys' voices) (Sol-FA, 0/8) ...	1/0	—	—	TE DEUM, IN B FLAT ...	1/6	—	—
W. BYRD.				FÉLICIEN DAVID.			
MASS FOR FOUR VOICES ...	2/6	—	—	THE DESERT (Male voices) ...	1/6	2/0	3/0
CARISSIMI.				H. WALFORD DAVIES.			
JEPHTHAH ...	1/6	—	—	HERVÉ RIEL ...	1/0	—	—
				THE TEMPLE ...	4/6	5/0	6/0
				THE THREE JOVIAL HUNTSMEN (Folia) ...	1/6	—	—
				P. H. DIEMER.			
				BETHANY ...	4/0	—	—
				M. E. DOORLY.			
				LAZARUS ...	2/6	—	—

F. G. DOSSERT.				ROBERT FRANZ.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	2/0	—	—	NIELS W. GADE.			
LUCY K. DOWNING.				CHRISTMAS EVE (Sol-FA, 0/8) ...	1/0	1/0	—
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	2/0	2/0	4/0
T. F. DUNHILL.				ERL-KING'S DAUGHTER (Sol-FA, 0/8) ...	1/0	1/0	2/0
TUBAL CAIN (Ballad) (Sol-FA, 0/8) ...	1/0	—	—	PSYCHE (Sol-FA, 1/0) ...	2/0	2/0	4/0
F. DUNKLEY.				SPRING'S MESSAGE (Sol-FA, 0/8) ...	0/0	—	—
THE WRECK OF THE HESPERUS ...	1/0	—	—	THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/0	4/0
ANTONIN DVORÁK.				ZION ...	1/0	1/0	2/0
COMMUNION SERVICE, IN D ...	2/0	—	—	HENRY GADSBY.			
MASS, IN D ...	2/0	—	—	ALCESTIS (Male voices) ...	4/0	—	—
PATRIOTIC HYMN ...	1/0	—	—	COLUMBUS (Male voices) ...	2/0	—	—
Ditto (German and Bohemian Words) ...	2/0	—	—	LORD OF THE ISLES (Sol-FA, 1/0) ...	2/0	—	—
REQUIEM MASS ...	5/0	5/0	7/0	F. W. GALPIN.			
ST. LUDMILA ...	5/0	5/0	7/0	YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/0	—	—
Ditto (German and Bohemian Words) ...	5/0	—	—	G. GARRETT.			
STABAT MATER (Sol-FA, 1/0) ...	2/0	2/0	4/0	HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—
Ditto (English Words) (At the Foot of the Cross) (Sol-FA, 1/0) ...	2/0	2/0	4/0	THE SHUNAMMITE ...	2/0	—	—
THE SPECTRE'S BRIDE (Sol-FA, 1/0) ...	3/0	3/0	5/0	THE TWO ADVENTS ...	1/0	—	—
Ditto (German and Bohemian Words) ...	4/0	—	—	R. MACHILL GARTH.			
A. E. DYER.				EZEKIEL ...	4/0	—	—
ELECTRA OF SOPHOCLES ...	1/0	2/0	—	THE WILD HUNTSMAN ...	1/0	1/0	—
SALVATOR MUNDI ...	2/0	—	—	A. R. GAUL.			
JOHN B. DYKES.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
THE LORD IS MY SHEPHERD ...	1/0	—	—	(Ditto, Sol-FA, 0/8) ...	—	—	—
THESE ARE THEY (Sol-FA, 0/8) ...	0/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-FA, 0/8) ...	1/0	—	—
H. J. EDWARDS.				ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/0	2/0	4/0
PRAISE TO THE HOLIEST ...	1/0	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/0	2/0	4/0
THE ASCENSION ...	2/0	—	—	PASSION SERVICE ...	2/0	2/0	4/0
THE EPIPHANY ...	2/0	—	—	RUTH (Sol-FA, 0/8) (Choruses only, 1/0) ...	2/0	2/0	4/0
EDWARD ELGAR.				THE ELFIN HILL (Female voices) ...	2/0	—	—
CARACTACUS (Sol-FA, Choruses only, 1/0) ...	2/0	4/0	5/0	THE HARE AND THE TORTOISE (for Juveniles) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/0) ...	2/0	—	—	(Ditto, Sol-FA, 1/0) ...	2/0	2/0	4/0
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE HOLY CITY (Sol-FA, 1/0) ...	2/0	2/0	4/0
THE APOSTLES ...	5/0	5/0	7/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
(Choruses and Words of Solos only, Sol-FA, 2/0) ...	—	—	—	(Ditto, Sol-FA, 0/8) ...	—	—	—
(Ditto, German Words, 8 Marks) ...	—	—	—	THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/0	2/0	4/0
THE DREAM OF GERONTIUS ...	2/0	4/0	5/0	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/0	2/0	4/0
(Ditto, Sol-FA, Choruses only, 1/0) ...	—	—	—	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Ditto, French Words, Prix fr. 7.00 net) ...	—	—	—	UNA (Sol-FA, 1/0) ...	2/0	2/0	4/0
(Ditto, German Words, 8 Marks) ...	—	—	—	UNION JACK (Unison Song with Actions) ...	0/0	—	—
THE BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/0	—	—	FR. GERNSEHEIM.			
THE BLACK KNIGHT ...	2/0	—	—	SALAMIS, A TRIUMPH SONG (Male voices) ...	1/0	—	—
THE LIGHT OF LIFE (Lux Christi) ...	2/0	—	—	E. OUSELEY GILBERT.			
ROSALIND F. ELLICOTT.				SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
ELYSIUM ...	1/0	—	—	(Ditto, Sol-FA, 0/8) ...	—	—	—
THE BIRTH OF SONG ...	1/0	—	—	F. E. GLADSTONE.			
GUSTAV ERNEST.				PHILIPPI ...	2/0	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/8) ...	1/0	—	—	GLUCK.			
HARRY EVANS.				ORPHEUS (Choruses, Sol-FA, 1/0) ...	2/0	—	—
THE VICTORY OF ST. GARMON (Sol-FA, 0/8) ...	1/0	—	—	Ditto (Act II. only) ...	1/0	—	—
A. J. EYRE.				PERCY GODFREY.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	THE SONG OF THE AMAL ...	1/0	—	—
T. FACER.				HERMANN GOETZ.			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	BY THE WATERS OF BABYLON (117th Psalm) ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	NGENIA ...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/0	—	—	THE WATER-LILY (Male voices) ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	A. M. GOODHART.			
SONS OF THE EMPIRE (School Cantata) ...	1/0	—	—	ARETHUSA ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
E. FANING.				FOUNDER'S DAY (Ode) ...	1/0	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/0	—	—	SIR ANDREW BARTON ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	THE SPANISH ARMADA ...	0/0	—	—
HENRY FARMER.				CH. GOUNOD.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/0	3/0	COMMUNION SERVICE (Messe Solennelle) ...	1/0	2/0	3/0
PERCY E. FLETCHER.				Ditto (Troisième Messe Solennelle) ...	2/0	—	—
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/0	—	—	DAUGHTERS OF JERUSALEM ...	1/0	—	—
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	DE PROFUNDIS (110th Psalm) (Latin Words) ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	Ditto (Out of darkness) ...	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/8) ...	1/0	—	—	GALLIA (Sol-FA, 0/8) ...	1/0	—	—
J. C. FORRESTER.				MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/0	2/0
THE KALENDAR (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	MORS ET VITA (Latin or English) ...	0/0	0/0	7/0
MYLES B. FOSTER.				Ditto (Sol-FA (Latin and English)) ...	2/0	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/8) ...	1/0	—	—	O COME NEAR TO THE CROSS (Stabat Mater) ...	0/0	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/0	—	—	OUT OF DARKNESS ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	REQUIEM MASS, from "Mors et Vita" ...	2/0	2/0	—
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/8) ...	1/0	—	—	THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	5/0	7/0
THE COMING OF THE KING (Female voices) ...	1/0	—	—	Ditto (French Words) ...	2/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	Ditto (German Words) ...	10/0	—	—
				THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filme Jerusalem) ...	1/0	—	—
				TROISIÈME MESSE SOLENNELLE ...	2/0	—	—

	1st	2nd	3rd	4th
C. H. GRAUN.				
TE DEUM	2/0	2/6	4/0	
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	
(CHORUSES ONLY, 1/0)				
ALAN GRAY.				
ARETHUSA	1/6	—	—	
A SONG OF REDEMPTION	1/6	—	—	
THE LEGEND OF THE ROCK-BUOY BELL	1/0	—	—	
THE WIDOW OF ZAREPHATH	2/0	—	—	
J. O. GRIMM.				
THE SOUL'S ASPIRATION	1/0	—	—	
G. HALFORD.				
THE PARACLETE	2/0	—	—	
E. V. HALL.				
IS IT NOTHING TO YOU (Sol-Fa, 0/3)	0/3	—	—	
W. A. HALL.				
THE PRESENTATION IN THE TEMPLE	1/6	—	—	
HANDEL.				
ACIS AND GALATEA	1/0	1/6	2/6	
Ditto, New Edition, edited by J. Barnby (Sol-Fa, 0/6)	1/0	1/6	2/6	
ALCESTE	2/0	—	—	
ALEXANDER BALUS	2/0	2/6	4/0	
ALEXANDER'S FEAST	2/0	2/6	4/0	
ATHALIAH	2/0	2/6	4/0	
BELSHAZZAR	2/0	2/6	4/0	
CHANDOS TE DEUM	1/0	1/6	2/6	
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	
Or, singly:—				
LET THY HAND BE STRENGTHENED	0/6	—	—	
MY HEART IS INDITING	0/6	—	—	
THE KING SHALL REJOICE (Sol-Fa, 0/3)	0/6	—	—	
THE WAYS OF ZION	1/0	—	—	
ZADOK THE PRIEST (Sol-Fa, 0/1½)	0/6	—	—	
DEBORAH	2/0	2/6	4/0	
DETTINGEN TE DEUM	1/0	1/6	2/6	
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—	
ESTHER	2/0	2/6	4/0	
HERCULES (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/6	
(Ditto, Sol-Fa, 1/0)				
JEPHTHA	2/0	2/6	4/0	
JOSHUA	2/0	2/6	4/0	
JUDAS MACCABÆUS (Sol-Fa, 1/0)	2/0	2/6	4/0	
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/6	
Ditto (CHORUSES ONLY)	0/6	1/6	—	
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	
NISI DOMINUS	1/0	—	—	
O COME, LET US SING UNTO THE LORD				
(5th Chandos Anthem)	1/0	—	—	
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	
O PRAISE THE LORD (5th Chandos Anthem)	1/0	—	—	
O PRAISE THE LORD, YE ANGELS (Folio)	2/6	—	—	
SAMSON (Sol-Fa, 1/0)	2/0	2/6	4/0	
Ditto (CHORUSES ONLY)	0/6	1/6	—	
SAUL (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	
SEMELE	2/6	2/6	5/0	
SOLOMON (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	
SUSANNA	2/0	2/6	4/0	
THEODORA	2/0	2/6	4/0	
THE MESSIAH, edited by V. Novello (Sol-Fa, 1/0)	2/0	2/6	4/0	
THE MESSIAH, edited by E. Prout (Sol-Fa, 1/0)	2/0	2/6	4/0	
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/6	
THE MESSIAH, edited by W. T. Best (Sol-Fa, 1/0)	2/0	2/6	4/0	
Ditto (CHORUSES ONLY)	0/6	1/6	—	
THE PASSION	2/0	2/6	4/0	
Ditto (Abridged Edition)	1/0	—	—	
THE TRIUMPH OF TIME AND TRUTH	2/0	2/6	4/0	
UTRECHT JUBILATE	1/0	—	—	
SYDNEY HARDCASTLE.				
SING A SONG OF SIXPENCE (Operetta)	0/6	—	—	
C. A. E. HARRISS.				
PAN (A Choric Idyl)	2/6	—	—	
BASIL HARWOOD.				
INCLINA, DOMINE (86th Psalm)	2/0	—	—	
F. K. HATTERSLEY.				
HOW THEY BROUGHT THE GOOD NEWS	1/6	—	—	
FROM GHENT TO AIX	2/6	—	—	
KING ROBERT OF SICILY	2/6	—	—	
HAYDN.				
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6	
Ditto (Latin and English)	1/0	1/6	2/6	
INSANÆ ET VANÆ CURÆ (Latin and English)	0/4	—	—	
SECOND MASS, IN C (Latin)	1/0	1/6	2/6	
SIXTEENTH MASS (Latin)	1/6	2/0	3/0	
TE DEUM (English and Latin)	1/0	—	—	
THE CREATION (Sol-Fa, 1/0)	2/0	2/6	4/0	
THE CREATION, Pocket Edition	1/0	1/6	2/6	
Ditto (CHORUSES ONLY)	0/6	1/6	—	
HAYDN (continued).				
THE PASSION; OR, SEVEN LAST WORDS OF	2/0	2/6	4/0	
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	
THE SEASONS	1/0	—	—	
Each Season, singly (Spring, Tonic Sol-fa, 6d.)	1/0	—	—	
Ditto (CHORUSES ONLY)	1/0	1/6	—	
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	
Ditto (Latin)	1/0	1/6	2/6	
BATTISON HAYNES.				
A SEA DREAM (Female voices) (Sol-Fa, 0/6)	1/6	—	—	
THE FAIRIES' ISLE (Female voices)	1/6	—	—	
THE SEA FAIRIES (Female voices) (Sol-Fa, 0/6)	1/6	—	—	
C. SWINNERTON HEAP.				
FAIR ROSAMOND (Sol-Fa, 2/0)	2/6	4/0	5/0	
Ditto (CHORUSES ONLY)	1/6	—	—	
EDWARD HECHT.				
ERIC THE DANE	2/0	—	—	
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—	
GEORG HENSCHEL.				
OUT OF DARKNESS (130th Psalm)	2/6	—	—	
STABAT MATER	2/6	—	—	
TE DEUM LAUDAMUS, IN C	1/6	—	—	
HENRY HILES.				
THE CRUSADERS	2/6	—	—	
GOD IS OUR REFUGE	0/6	—	—	
WAR IN THE HOUSEHOLD	2/0	—	—	
FERDINAND HILLER.				
A SONG OF VICTORY (Sol-Fa, 0/6)	1/0	1/6	—	
NALA AND DAMAYANTI	4/0	—	6/0	
ALL THEY THAT TRUST IN THEE	0/6	—	—	
H. E. HODSON.				
THE GOLDEN LEGEND	2/0	—	—	
HEINRICH HOFMANN.				
CHAMPAGNERLIED (Male voices)	1/6	—	—	
CINDERELLA	4/0	—	—	
MELUSINA	2/6	2/6	4/0	
SONG OF THE NORNS (Female voices)	1/0	—	—	
JOSEPH HOLBROOKE.				
BYRON (Poem)	1/6	—	—	
C. HOLLAND.				
AFTER THE SKIRMISH	1/0	—	—	
T. S. HOLLAND.				
KING GOLDEMAR (Operetta) (Sol-Fa, 0/6)	2/0	—	—	
GUSTAV VON HOLST.				
THE IDEA (Humorous Operetta) (Sol-Fa, 0/6)	1/0	—	—	
HUMMEL.				
ALMA VIRGO (Latin and English)	0/4	—	—	
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0	
Ditto, IN E FLAT	2/0	—	4/0	
Ditto, IN D	2/0	—	4/0	
FIRST MASS, IN B FLAT	1/0	1/6	2/6	
QUOD IN ORBE (Latin and English)	0/4	—	—	
SECOND MASS, IN E FLAT	1/0	1/6	2/6	
THIRD MASS, IN D	1/0	1/6	2/6	
W. H. HUNT.				
STABAT MATER	2/0	2/6	—	
G. F. HUNTLEY.				
PUSS-IN-BOOTS (Operetta) (Sol-Fa, 0/6)	2/0	—	—	
VICTORIA; OR, THE BARD'S PROPHECY	2/0	—	—	
(Ditto, Sol-Fa, 1/0)				
H. H. HUSS.				
AVE MARIA (Female voices)	1/0	—	—	
F. ILIFFE.				
SWEET ECHO	1/0	—	—	
JOHN W. IVIMEY.				
THE WITCH OF THE WOOD (Operetta)	2/0	—	—	
(Ditto, Sol-Fa, 0/6)				
W. JACKSON.				
THE YEAR	2/0	2/6	—	
G. JACOBI.				
CINDERELLA (Operetta) (Sol-Fa, 1/0)	2/0	—	—	
THE BABES IN THE WOOD (Operetta) (Sol-Fa, 0/6)	2/0	—	—	
D. JENKINS.				
DAVID AND SAUL (Sol-Fa, 2/0)	2/0	2/6	—	

	Page Over.	Page Under.	Choir Only.		Page Over.	Page Under.	Choir Only.
A. JENSEN.				A. C. MACKENZIE.			
THE FEAST OF ADONIS (Sol-Fa, 0/8) ...	1/8	1/8	—	BETHLEHEM... ..	5/0	6/0	7/8
W. JOHNSON.				Ditto. Act II., separately ...	2/8	—	—
ECCE HOMO	1/0	—	—	JASON	2/8	3/0	4/0
H. FESTING JONES.				JUBILEE ODE	1/8	—	—
KING BULBOUS (Operetta) (Sol-Fa, 0/8) ...	2/0	—	—	THE BRIDE (Sol-Fa, 0/8) ...	1/0	—	—
C. WARWICK JORDAN.				THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0) ...	2/0	—	—
BLOW YE THE TRUMPET IN ZION	1/0	—	—	THE DREAM OF JUBAL	2/8	3/0	4/0
N. KILBURN.				(Ditto, Choruses only, Sol-Fa, 1/0) ...	—	—	—
BY THE WATERS OF BABYLON	1/0	—	—	THE NEW COVENANT	1/8	—	—
THE LORD IS MY SHEPHERD (3rd Psalm) ...	0/8	—	—	THE ROSE OF SHARON	5/0	6/0	7/8
THE SILVER STAR (Female voices)	1/8	—	—	(Ditto, Sol-Fa, 2/0)	—	—	—
ALFRED KING.				THE PROCESSION OF THE ARK (Choral Scene) ...	1/8	—	—
THE EPIPHANY	2/0	—	—	(Ditto, Sol-Fa, 0/8)	—	—	—
OLIVER KING.				THE STORY OF SAYID	2/0	2/8	5/0
BY THE WATERS OF BABYLON (157th Psalm) ...	1/8	—	—	THE WITCH'S DAUGHTER	2/8	4/0	5/0
THE NAIADS (Female voices)	1/8	—	—	VENI, CREATOR SPIRITUS	2/0	—	—
THE ROMANCE OF THE ROSES	2/8	—	—	C. MACPHERSON.			
THE SANDS O' DEE (Sol-Fa, 0/8)	1/0	—	—	BY THE WATERS OF BABYLON (157th Psalm) ...	2/0	—	—
J. KINROSS.				L. MANCINELLI.			
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/8) 16	—	—	—	BRO E LEANDRO (Opera)	5/0	—	—
H. LAHEE.				F. W. MARKULL.			
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/8) 1/8	—	—	—	ROLAND'S HORN (Male voices)	2/8	—	—
G. F. LE JEUNE.				F. E. MARSHALL.			
COMMUNION SERVICE IN C	2/0	—	—	PRINCE SPRITE (Female voices)	2/8	—	—
FIRST MASS IN C	2/0	—	—	CHORAL DANCES from Ditto	1/0	—	—
EDWIN H. LEMARE.				GEORGE C. MARTIN.			
TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	COMMUNION SERVICE, IN A	1/0	—	—
COMMUNION SERVICE IN F	2/8	—	—	Ditto. IN C	1/0	—	—
LEONARDO LEO.				FESTIVAL TE DEUM IN A (Sol-Fa, 0/8) ...	0/8	—	—
DIXIT DOMINUS	1/0	1/8	—	J. MASSENET.			
F. LEONI.				MANON (Opera)	6/8	—	2/0
THE GATE OF LIFE (Sol-Fa, 1/0)	2/0	—	—	J. T. MASSER.			
H. LESLIE.				HARVEST CANTATA	1/0	—	—
THE FIRST CHRISTMAS MORN	2/8	—	—	J. H. MAUNDER.			
F. LISZT.				PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0) 1/8	2/0	—	—
THE LEGEND OF ST. ELIZABETH	2/0	2/8	5/0	OLIVET TO CALVARY	1/8	2/0	—
THIRTEENTH PSALM	2/0	—	—	(Sol-Fa, 0/8)	—	—	—
C. H. LLOYD.				SONG OF THANKSGIVING (Sol-Fa, 0/8) ...	1/8	2/0	—
A HYMN OF THANKSGIVING	2/0	—	—	T. R. MAYOR.			
ALCESTIS (Male voices)	1/8	—	—	THE LOVE OF CHRIST	1/0	—	—
ANDROMEDA	2/0	2/8	5/0	J. H. MEE.			
A SONG OF JUDGMENT	2/8	3/0	4/0	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0	—	—	—
HERO AND LEANDER	1/8	—	—	HORATIUS (Male voices)	1/0	—	—
ROSSALL	2/0	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/8	—	—	MENDELSSOHN.			
THE GLEANERS' HARVEST (Female voices) ...	1/8	—	—	ANTIGONE (Male voices) (Sol-Fa, 1/0) ...	4/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/8	—	—	AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/8) 1/0	—	—	—
THE SONG OF BALDER	1/0	—	—	COME, LET US SING (95th Psalm) (Sol-Fa, 0/8) ...	1/0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE	1/8	—	—	NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
CLEMENT LOCKNANE.				WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
THE ELFIN QUEEN (Female voices)	1/8	—	—	(Ditto, Sol-Fa, 0/8)	1/0	1/8	4/0
HARVEY LÖHR.				AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
THE QUEEN OF SHEBA (Choruses only, 1/0) ...	5/0	—	—	CHRISTUS (Sol-Fa, 0/8)	1/0	—	—
W. H. LONGHURST.				ELIJAH (Pocket Edition)	1/0	1/8	2/0
THE VILLAGE FAIR (Female Voices)	2/0	2/8	—	ELIJAH (Sol-Fa, 1/0)	2/0	2/8	4/0
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				Ditto (Choruses only)	1/0	1/8	—
TERRA FLORA (or a Peep into Flower Land, Operetta for Children)	2/8	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 0/8) 1/0	—	—	—
C. EGERTON LOWE.				Ditto (Male voices) (T.T.B.B.)	1/0	—	—
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/8) ...	1/0	—	—	HEAR MY PRAYER (a. solo and chorus) (Sol-Fa, 0/8) 1/0	—	—	—
HAMISH MACCUNN.				Ditto	0/4	—	—
LAY OF THE LAST MINSTREL (Sol-Fa, 1/8) ...	2/8	2/0	4/0	HYMN OF PRAISE (Lobgesang) (Sol-Fa, 0/8) ...	1/0	1/8	2/8
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8) ...	1/0	—	—	Ditto (Choruses only)	0/8	1/0	—
THE WRECK OF THE HESPERUS	1/0	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/12) ...	0/4	—	—
G. A. MACFARREN.				LAUDA SION (Praise Jehovah) (Sol-Fa, 0/8) ...	1/0	1/8	2/8
AJAX (Greek Play)	2/0	—	—	LORD, HOW LONG WILT THOU (Sol-Fa, 0/4) ...	1/0	—	—
MAY-DAY (Sol-Fa, 0/8)	1/0	1/8	2/8	LORELEY (Sol-Fa, 0/8)	1/0	—	—
Ditto (Choruses only)	0/8	1/0	—	MAN IS MORTAL (8 voices)	1/0	—	—
OUTWARD BOUND	1/0	—	2/8	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0	—	—	—
SONGS IN A CORNFIELD (Female voices) ...	1/8	—	—	(Ditto, Sol-Fa, 0/4)	—	—	—
(Ditto, Sol-Fa, 0/8)	—	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/8	—	—
ST. JOHN THE BAPTIST	2/0	—	4/0	GEDIPUS AT COLONOS (Male voices)	2/0	—	—
(Ditto, Sol-Fa, Choruses only, 1/0) ...	—	—	—	ST. PAUL (Sol-Fa, 1/0)	2/0	2/8	4/0
THE LADY OF THE LAKE	2/0	—	5/0	Ditto (Choruses only)	1/0	1/8	—
(Ditto, Choruses only, Sol-Fa, 1/8) ...	—	—	—	ST. PAUL, Pocket Edition	1/0	1/8	2/0
THE SOLDIER'S LEGACY (Operetta)	4/0	—	—	SING TO THE LORD (98th Psalm)	0/8	—	—
				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
				SON AND STRANGER (Operetta)	4/0	—	—
				THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ...	1/0	1/8	2/8
				THREE MOTETS FOR FEMALE VOICES	1/0	—	—
				(Ditto, Sol-Fa, 0/12, 0/8, and 0/4 each.) ...	—	—	—
				TO THE SONS OF ART (Male voices) (Sol-Fa, 0/3) 1/0	—	—	—
				WHY RAGE FIERCELY THE HEATHEN	0/8	—	—

	Part Covers	Part Covers	Cost Out
R. D. METCALFE AND A. KENNEDY.			
PRINCE FERDINAND Operetta (Sol-FA, 0/9) ...	2/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin) ...	1/0	—	—
Ditto (English) ...	1/0	—	—
A. MOFFAT.			
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
B. MOLIQUE.			
ABRAHAM ...	2/0	3/6	5/0
J. A. MOONIE.			
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9) ...	2/0	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—
MOZART.			
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/6	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6
GLORY, HONOUR, PRAISE ... Third Motet	0/3	—	—
HAVE MERCY, O LORD... Second Motet	0/3	—	—
KING THAMOS ...	1/0	1/6	—
LITANIA DE VENERABILI ALTARIS (BB) ...	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (BB) ...	1/6	2/0	3/0
O GOD, WHEN THOU APPEAREST. First Motet (Sol-FA, 0/8) ...	0/3	—	—
REQUIEM MASS ...	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT ...	1/0	—	—
SPLENDENTE TE, DEUS ... First Motet	0/3	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6
Ditto (Choruses only) ...	0/8	—	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices) ...	1/0	—	—
JOHN NAYLOR.			
JEREMIAH ...	2/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS ...	2/6	—	—
E. A. NUNN.			
MASS, IN C ...	2/0	—	—
E. CUTHBERT NUNN.			
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8) ...	2/0	—	—
A. O'LEARY.			
MASS OF ST. JOHN ...	1/6	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—
PALESTRINA.			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—
COMMUNION SERVICE (Assumptæ est Maria) ...	2/6	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—
MISSA BREVIS ...	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—
STABAT MATER ...	1/6	—	—
H. W. PARKER.			
A WANDERER'S PSALM ...	2/6	—	—
HORA NOVISSIMA... ..	2/6	4/0	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—
THE KOBOLDS ...	1/0	—	—
C. H. H. PARRY.			
AGAMEMNON (Greek Play) ...	3/0	—	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—
(Ditto, English and German Words, 2 marks 50)	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—
ETON ...	2/0	—	—
INVOCATION TO MUSIC ...	2/6	—	—
JOB (Choruses only, Sol-FA, 1/0) ...	2/6	—	—
JUDITH (Choruses only, Sol-FA, 3/0) ...	5/0	6/0	7/6
KING SAUL (Choruses only, Sol-FA, 1/6) ...	5/0	6/0	7/6
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—
MAGNIFICAT (Latin) ...	1/6	—	—
ODE TO MUSIC ...	1/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	3/0	—	—
PROMETHEUS UNBOUND ...	2/6	—	—
TE DEUM LAUDAMUS (Latin) ...	3/0	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—
C. H. H. PARRY (continued).			
THE LOVE THAT CASTETH OUT FEAR (Sinfonia Sacra) ...	2/6	—	—
THE PIED PIPER OF HAMELIN ...	2/0	—	—
VOCES CLAMANTIUM (The voices of them that cry) ...	2/0	—	—
WAR AND PEACE (Ode) ...	2/0	—	—
Ditto Choruses and Words of Solos only, Tonic Sol-FA ...	1/6	—	—
B. PARSONS.			
THE CRUSADER ...	2/6	—	—
T. M. PATTISON.			
MAY DAY ...	1/0	—	—
LONDON CRIES ...	2/0	—	—
THE ANCIENT MARINER ...	2/6	—	—
Ditto (Choruses only) ...	1/0	—	—
THE LAY OF THE LAST MINSTREL ...	2/6	—	—
Ditto (Choruses only) ...	1/0	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
PERCY PITT.			
HOHENLINDEN (Men's voices) ...	1/6	—	—
V. W. POPHAM.			
EARLY SPRING ...	1/0	—	—
J. B. POWELL.			
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT... ..	1/6	—	—
F. W. PRIEST.			
THE CENTURION'S SERVANT ...	0/8	—	—
C. E. PRITCHARD.			
KUNACEPA ...	4/0	—	—
E. PROUT.			
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
FREEDOM ...	1/0	—	—
HEREWARD ...	4/0	—	—
QUEEN AIMÉE (Female voices) ...	1/6	—	—
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
PURCELL.			
DIDO AND ÆNEAS ...	2/6	—	—
ODE ON ST. CECILIA'S DAY ...	2/0	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
KING ARTHUR ...	2/0	—	—
THE MASQUE IN "DIOCESIAN" ...	2/0	—	—
LADY RAMSAY.			
THE BLESSED DAMOZEL ...	2/6	—	—
G. RATHBONE.			
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
F. J. READ.			
THE SONG OF HANNAH ...	1/0	—	—
J. F. H. READ.			
BARTIMEUS ...	1/6	—	—
CARACTACUS ...	2/6	—	—
HAROLD ...	4/0	—	6/0
IN THE FOREST (Male voices) ...	1/0	—	—
PSYCHE (Choruses only, 2/0) ...	5/0	—	7/6
THE CONSECRATION OF THE BANNER ...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—
DOUGLAS REDMAN.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—

	<i>1st</i>	<i>2nd</i>	<i>3rd</i>		<i>1st</i>	<i>2nd</i>	<i>3rd</i>
J. V. ROBERTS.				BERTRAM LUARD-SELBY.			
IONAH ...	2/0	—	—	CHORUSES AND INCIDENTAL MUSIC TO	—	—	—
THE PASSION ...	1/8	2/0	—	"HELENA IN TROAS" ...	3/6	—	—
W. S. ROCKSTRO.				SUMMER BY THE SEA (Female voices) ...	1/6	—	—
THE GOOD SHEPHERD ...	2/6	—	—	THE DYING SWAN ...	1/0	—	—
J. L. ROECKEL.				THE WAITS OF BREMEN (for Children) ...	1/9	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
THE HOURS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	H. R. SHELLEY.			
THE SILVER PENNY (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
EDMUND ROGERS.				E. SILAS.			
THE FOREST FLOWER (Female voices) ...	1/8	—	—	COMMUNION SERVICE, IN C ...	1/6	—	—
ROLAND ROGERS.				JOASH ...	4/0	—	—
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	MASS, IN C ...	1/0	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—	R. SLOMAN.			
F. ROLLASON.				CONSTANTIA ...	2/6	—	—
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	SUPPLICATION AND PRAISE ...	2/6	—	—
ROMBERG.				HENRY SMART.			
TE DEUM ...	1/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	(Ditto, Sol-FA, 1/0)	—	—	—
THE LAY OF THE BELL (New Edition, translated	—	—	—	SING TO THE LORD ...	1/0	—	—
by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6	THE BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	J. M. SMITON.			
(Ditto, Sol-FA, 0/8)	—	—	—	ARIADNE (Sol-FA, 0/8) ...	2/0	—	—
ROSSINI.				CONNLA ...	2/6	—	—
MOSES IN EGYPT ...	6/6	6/6	7/6	KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	ALICE MARY SMITH.			
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
CHARLES B. RUTENBER.				ODE TO THE PASSIONS ...	2/0	—	—
DIVINE LOVE ...	2/6	—	—	THE RED KING (Men's voices) ...	1/0	—	—
ED. SACHS.				THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
KING-CUPS ...	1/0	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
WATER LILIES ...	1/0	—	—	E. M. SMYTH.			
C. SAINTON-DOLBY.				MASS, IN D ...	2/6	—	—
FLORIMEL (Female voices) ...	2/6	—	—	A. SOMERVELL.			
CAMILLE SAINT-SAËNS.				ELEGY ...	1/6	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT	—	—	—	KING THRUSHBEARD (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
(19th Psalm) ...	1/6	—	—	MASS, IN C MINOR ...	2/6	—	—
W. H. SANGSTER.				ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
ELYSIUM ...	1/0	—	—	PRINCESS ZARA (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
FRANK J. SAWYER.				THE CHARGE OF THE LIGHT BRIGADE ...	0/9	—	—
THE SOUL'S FORGIVENESS ...	1/0	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
THE STAR IN THE EAST ...	2/6	—	—	THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
C. SCHAFER.				THE FORSAKEN MERMAN ...	1/6	—	—
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	THE POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
H. W. SCHARTAU.				THE SEVEN LAST WORDS ...	1/0	—	—
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	R. SOMERVILLE.			
SCHUBERT.				THE 'PRENTICE PILLAR (Opera) ...	2/0	—	—
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	W. H. SPEER.			
Ditto, IN B FLAT ...	2/0	—	3/6	THE JACKDAW OF RHEIMS ...	2/0	—	—
Ditto, IN C ...	2/0	—	3/6	SPOHR.			
Ditto, IN E FLAT ...	2/0	2/6	4/0	CALVARY ...	2/6	3/0	4/0
Ditto, IN F ...	2/0	—	3/6	FALL OF BABYLON ...	3/0	3/6	5/0
Ditto, IN G ...	2/0	—	3/6	FROM THE DEEP I CALLED ...	0/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	GOD IS MY SHEPHERD ...	0/9	—	—
Do., IN B FLAT ...	1/0	1/6	2/6	GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—
Do., IN C ...	1/0	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Do., IN E FLAT ...	2/0	2/6	4/0	HYMN TO ST. CECILIA ...	1/0	—	—
Do., IN F (Sol-FA, 0/8) ...	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
Do., IN G ...	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/8) ...	1/0	—	—	Ditto (CHORUSES ONLY) ...	0/6	1/6	—
(Ditto, Welsh Words, Sol-FA, 0/8)	—	—	—	MASS (for 4 solo voices and double choir) ...	2/0	—	—
SONG OF THE SPIRITS OVER THE WATERS	—	—	—	THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
(Male voices) (Sol-FA, 0/8) ...	1/0	—	—	JOHN STAINER.			
SCHUMANN.				ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—	THE CRUCIFIXION (Sol-FA, 0/8) ...	1/6	2/0	—
FAUST ...	3/0	2/6	5/0	THE DAUGHTER OF JAIRUS (Sol-FA, 0/8) ...	1/6	2/0	—
MANFRED ...	1/0	—	—	C. VILLIERS STANFORD.			
MIGNON'S REQUIEM ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—
NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—	COMMUNION SERVICE, IN G ...	2/6	—	—
PARADISE AND THE PERI (Sol-FA, 1/0) ...	2/6	3/0	4/6	EAST TO WEST ...	1/6	—	—
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	EDEN ...	5/0	6/0	7/6
REQUIEM ...	2/0	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
THE KING'S SON ...	1/0	—	—	MASS, IN G MAJOR ...	2/6	—	—
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—	CEPIDUS REX (Male voices) ...	2/0	—	—
THE MINSTREL'S CURSE ...	1/6	—	—	THE BATTLE OF THE BALTIC ...	1/6	—	—
SONG OF THE NIGHT ...	0/9	—	—	THE REVENGE (Sol-FA, 0/8) ...	1/6	—	—
H. SCHÜTZ.				(Ditto, German Words, 2 Marks.)	—	—	—
THE PASSION OF OUR LORD ...	1/6	—	—	THE VOYAGE OF MAELDUNE ...	2/6	3/0	4/0
				F. R. STATHAM.			
				VASCO DA GAMA ...	2/6	—	—
				BRUCE STEANE.			
				THE ASCENSION ...	2/6	3/0	4/0

	Part I.	Part II.	Part III.		Part I.	Part II.	Part III.
H. W. STEWARDSON.				W. M. WAIT.			
GIDEON	4/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				ST. ANDREW	2/0	—	—
SONG OF THE FATES	1/0	—	—	THE GOOD SAMARITAN	2/0	—	—
SIGISMOND STOJOWSKI.				R. H. WALTHER.			
SPRING-TIME	1/0	—	—	THE PIED PIPER OF HAMELIN	2/0	—	—
J. STORER.				H. W. WAREING.			
MASS OF OUR LADY OF RANSOM	1/8	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/8)	1/0	—	—
THE TOURNAMENT	1/0	—	—	THE COURT OF QUEEN SUMMERGOLD (Operetta) (Sol-FA, 0/8)	1/0	—	—
E. C. SUCH.				THE WRECK OF THE HESPERUS	1/8	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	HENRY WATSON.			
NARCISSUS AND ECHO	2/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—
Ditto (Choruses only)	1/0	—	—	A PSALM OF THANKSGIVING	1/0	—	—
ARTHUR SULLIVAN.				WEBER.			
FESTIVAL TE DEUM (Sol-FA, 1/0)	1/0	1/8	2/8	COMMUNION SERVICE, IN E FLAT	1/8	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/8)	1/0	—	—	IN CONSTANT ORDER (Hymn)	1/8	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	JUBILEE CANTATA	1/0	1/8	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/8	4/0	5/0	MASS IN E FLAT (Latin and English)	1/0	1/8	2/8
INCIDENTAL MUSIC, KING ARTHUR	1/8	—	—	Do., IN G (Latin and English)	1/0	1/8	2/8
T. W. SURETTE.				PRECIOSA (Choruses only, 0/8)	1/0	—	—
THE EVE OF ST. AGNES	2/0	—	—	THREE SEASONS	1/0	—	—
W. TAYLOR.				THEOPHIL WENDT.			
ST. JOHN THE BAPTIST	—	4/0	—	ODE	1/8	—	—
A. GORING THOMAS.				S. WESLEY.			
THE SUN-WORSHIPPERS	1/0	—	—	DIXIT DOMINUS	1/0	—	—
E. H. THORNE.				EXULTATE DEO (Sing aloud with gladness)	0/8	—	—
BE MERCIFUL UNTO ME	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
G. W. TORRANCE.				S. S. WESLEY.			
THE REVELATION	5/0	—	—	O LORD, THOU ART MY GOD	1/0	—	—
BERTHOLD TOURS.				FLORENCE E. WEST.			
A FESTIVAL ODE	1/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/8)	1/8	—	—
THE HOME OF TITANIA (Female voices)	1/8	—	—	JOHN E. WEST.			
(Ditto, Sol-FA, 0/8)	—	—	—	A SONG OF ZION	1/0	—	—
FERRIS TOZER.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
BALAM AND BALAK	2/8	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/8	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	1/8	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/8)	1/8	—	—
P. TSCHAIKOWSKY.				C. LEE WILLIAMS.			
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	A FESTIVAL HYMN	0/8	—	—
VAN BREE.				A HARVEST SONG	1/8	—	—
ST. CECILIA'S DAY (Sol-FA, 0/8)	1/0	1/8	2/8	GETHSEMANE	2/0	2/8	—
CHARLES VINCENT.				THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/8	—
THE LITTLE MERMAID (Female voices)	1/8	—	—	A. E. WILSHIRE.			
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/8)	1/8	—	—	GOD IS OUR HOPE (Psalm 46)	2/0	—	—
A. L. VINGOE.				THOMAS WINGHAM.			
THE MAGICIAN (Operetta) (Sol-FA, 0/8)	2/0	—	—	MASS, IN D (Regina Coeli)	2/0	—	—
W. S. VINNING.				TE DEUM (Latin)	1/8	—	—
SONG OF THE PASSION (according to St. John)	1/8	—	—	CHAS. WOOD.			
S. P. WADDINGTON.				ODE TO THE WEST WIND	1/0	—	—
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	F. C. WOODS.			
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	A GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
R. WAGNER.				(Ditto, Sol-FA, 0/8)	—	—	—
HOLY SUPPER OF THE APOSTLES	2/0	—	—	KING HAROLD (Sol-FA, 0/8)	1/8	—	—
				OLD MAY-DAY (Female voices) (Sol-FA, 0/8)	1/8	—	—
				E. M. WOOLLEY.			
				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)	1/8	—	—
				D. YOUNG.			
				THE BLESSED DAMOSEL	1/8	—	—